Read these three documents and answer the questions that follow.

Document A

FitQuest 2000
Your Home Fitness Solution
1/3 the price of comparable models!
Be ready for the beach!
Limited Time Offer!
Look Great!
Feel Better!
Live Longer!
The Number 1 Home Gym!
- Fitness Journal
Get started now for that summer body you've always dreamed about. Strength training will not only improve your physical appearance, it will increase your energy, and help you stay healthy and happy. Plus, you'll be able to enjoy more of those "forbidden" foods and snacks with a clean conscience. Shop around and compare. You can't afford to put off getting in shape any longer. Visit a FitQuest dealer near you.

Document B

***Fitness Journal* Consumer Report:**

FitQuest 2000—Everything You Need in a Home Gym!

The editors of *Fitness Journal* asked me to check out and critique three of the most popular home gyms.

I chose three machines that seemed to target different markets: the Bodyworks II, the FitQuest 2000, and the Home Training System by Cawells Industries. All three machines are said to fold away and store easily; all three claim a full body workout can be completed in as little as 30 minutes; and all three stress they can help the user lose weight and look better.

FitQuest 2000 Rank: 1 Price: $199 Available: Most large department stores.

The FitQuest 2000 turned out to be a great little home gym. It was not the most expensive, nor did it offer the most options, but it was fast, easy to use, and left me feeling like I'd had a real workout. The first pleasant surprise was opening the box to find it fully assembled. The FitQuest easily unpacked and unfolded, and within ten minutes, I was working out! Using the enclosed wall chart and operating instructions I was able to perform all 20 of the exercises the machine claims to offer. Note: FitQuest does not recommend doing all 20 exercises during each workout. The machine is fast. The only adjustments between exercises are to the incline and the cables, and are simple and easy to accomplish. Still, when I attempted a "suggested" workout the next day, it took some hustle to get through it in 30 minutes. However, users could probably still complete the workout in less than 45 minutes at a reasonable pace. Bottom line: If you can't join a gym, this is a good alternative.

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Document B (*continued*)

Home Training System **Rank: 2** **Price: $699** **Available: Sporting goods stores.**

Cawells Industries advertises the Home Training System as "the ultimate home workout for the serious trainer." These are not just hollow promises. The first clue that this will be a "serious" machine is the price tag, a full $500 more than the FitQuest 2000. The Home Training System does offer almost everything you can think of in a home gym, and its 58 exercises are almost double that offered by the FitQuest or Bodyworks II machines. The Home Training System provides a genuine workout that nearly rivals what could be achieved at commercial fitness gyms. However, this is a gym for someone with plenty of time for training. Changing exercise positions on this machine is cumbersome and sometimes more of a workout than the exercises themselves. It required almost two hours to assemble. It is bulky and would only be considered portable by Arnold Schwarzenegger—maybe. Bottom line: This is a good machine, but if you've got this much time and money, join a gym.

Bodyworks II **Rank: 3** **Price: $129** **Available: Most department stores.**

The Bodyworks II claims to offer a "superb workout in just a half-hour." Well, not exactly. The machine, the least expensive of the three, did provide a good workout. Its 35 positions were slightly more than the FitQuest though less than the Home Training System. It also came unassembled, but was not as difficult to put together as the Home Training System. Though some of the exercises were a bit awkward, none seemed dangerous. Changing positions, however, was somewhat difficult and seemed to make a 30-minute workout unlikely unless limited to three or four exercises. Though the machine is not bulky and can easily fit under a bed, it is heavy, and unfolding it was a challenge. Its caster wheels are not adequate for pushing it more than a few feet. Bottom line: You can get a good workout from this machine, but if you can afford it, spend a little more for the FitQuest 2000.

Document C

FITQUEST 2000

FitQuest 2000 5-Year Limited Warranty

If your FitQuest 2000 fails structurally during normal usage, we will repair or replace it without charge to you. Parts, cables, and labor are included. This warranty is not transferable and does not cover the failure of FitQuest 2000 machines used commercially or for institutional purposes. The warranty excludes failure caused by unreasonable or abusive use, improper assembly following user-performed disassembly, or failure to provide reasonable and necessary care and maintenance. Please consult the User's Manual for maintenance and care instructions. FitQuest, Inc., shall not be liable for shipping or packaging charges to or from the factory for returned items. To obtain service, contact the FitQuest Customer Service Department at the number provided in the User's Guide. Users can also write with questions to FitQuest, Inc., Customer Service, P.O. Box 1800, Oceanside, CA, 90000.

FitQuest 30-Day Money Back Guarantee

All FitQuest products come with a 30-day money back guarantee, less all freight charges. Returns should be made in the original box. Please include a copy of the original sales receipt with the date of purchase clearly marked. Make sure that all parts are returned with the machine. Please attach a letter detailing any damage. It is requested that you also provide an explanation of why you were dissatisfied with the machine. This information is optional and will be used by FitQuest only to improve our products.

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1 **The point of the large, boldfaced reference to a magazine article in Document A is to**

A persuade the reader of the machine's popularity.

B convince the reader to subscribe to the magazine.

C encourage the reader to find out more about fitness.

D let the reader know that the machine is expensive.

CSR02148.292

2 **Which of these is not an advantage of the FitQuest 2000 over the Home Training System?**

A the opportunity to get a real workout

B the price of the machine

C the portability of the machine

D the easy movement between exercises

CSR02143.292

3 **According to Document C, the FitQuest warranty does *not* include**

A machines which have a manufacturing defect.

B machines that fail structurally during normal usage.

C failures caused by unreasonable or abusive use.

D parts, cables, or labor costs for repairs.

CSR02295.311

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My Watch

An Instructive Little Tale

by Mark Twain

1 My beautiful new watch had run eighteen months without losing or gaining, and without breaking any part of its machinery or stopping. I had come to believe it infallible in its judgments about the time of day, and to consider its anatomy imperishable. But at last, one night, I let it run down. I grieved about it as if it were a recognized messenger and forerunner of calamity. But by and by I cheered up, set the watch by guess.

2 Next day I stepped into the chief jeweler's to set it by the exact time, and the head of the establishment took it out of my hand and proceeded to set it for me. Then he said, "She is four minutes slow—regulator wants pushing up."

3 I tried to stop him—tried to make him understand that the watch kept perfect time. But no; all this human cabbage could see was that the watch was four minutes slow, and the regulator must be pushed up a little; and so, while I danced around him in anguish, and implored him to let the watch alone, he calmly and cruelly did the shameful deed.

4 My watch began to gain. It gained faster and faster day by day. Within the week it sickened to a raging fever, and its pulse went up to a hundred and fifty in the shade. At the end of two months it had left all the timepieces of the town far in the rear, and was a fraction over thirteen days ahead of the almanac. It was away into November enjoying the snow, while the October leaves were still turning. It hurried up house rent, bills payable, and such things, in such a ruinous way that I could not abide it. I took it to the watchmaker to be regulated.

5 After being cleaned and oiled, and regulated, my watch slowed down to that degree that it ticked like a tolling bell. I began to be left by trains, I failed all appointments, I got to missing my dinner. I went to a watchmaker again.

6 He took the watch all to pieces while I waited, and then said the barrel was "swelled." He said he could reduce it in three days. After this the watch averaged well, but nothing more. For half a day it would go like the very mischief, and keep up such a barking and wheezing and whooping and sneezing and snorting, that I could not hear myself think for the disturbance; and as long as it held out there was not a watch in the land that stood any chance against it. But the rest of the day it would keep on slowing down and fooling along until all the clocks it had left behind caught up again. So at last, at the end of twenty-four hours, it would trot up to the judges' stand all right and just in time. It would show a fair and square average, and no man could say it had done more or less than its duty. But a correct average is only a mild virtue in a watch, and I took this instrument to another watchmaker.

7 He said the king-bolt was broken. He repaired the king-bolt, but what the watch gained in one way it lost in another. It would run awhile and then stop awhile, and then run awhile again, and so on, using its own discretion about the intervals. And every time it went off it kicked back like a musket. I padded my breast for a few days, but finally took the watch to another watchmaker.

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8 He picked it all to pieces, and turned the ruin over and over under his glass; and then he said there appeared to be something the matter with the hair-trigger. He fixed it, and gave it a fresh start. It did well now, except that always at ten minutes to ten the hands would shut together like a pair of scissors, and from that time forth they would travel together. The oldest man in the world could not make head or tail of the time of day by such a watch, and so I went again to have the thing repaired.

9 This person said that the crystal had got bent, and that the mainspring was not straight. He also remarked that part of the works needed half-soling. He made these things all right, and then my timepiece performed unexceptionably, save that now and then, after working along quietly for nearly eight hours, everything inside would let go all of a sudden and begin to buzz like a bee, and the hands would straightway begin to spin round and round so fast that their individuality was lost completely, and they simply seemed a delicate spider's web over the face of the watch. She would reel off the next twenty-four hours in six or seven minutes, and then stop with a bang.

10 I went with a heavy heart to one more watchmaker, and looked on while he took her to pieces. Then I prepared to cross-question him rigidly, for this thing was getting serious. The watch had cost two hundred dollars originally, and I seemed to have paid out two or three thousand for repairs.

11 While I waited and looked on I presently recognized in this watchmaker an old acquaintance—a steamboat engineer of other days, and not a good engineer, either. He examined all the parts carefully, just as the other watchmakers had done, and then delivered his verdict with the same confidence of manner.

12 He said: "She makes too much steam—you want to hang the monkey-wrench on the safety-valve!"

13 My uncle William used to say that a good horse was a good horse until it had run away once, and that a good watch was a good watch until the repairers got a chance at it.

[Public Domain]

CSR0P075

4 **Throughout this story, the author references periods of time in order to**

A identify the historical period in which the narrator lived.

B justify the narrator's lack of timeliness.

C illustrate the narrator's desire to learn watch repair.

D emphasize the magnitude of the narrator's ordeal.

CSR00683.075

5 **What literary device is the narrator using when he says, "Within the week it sickened to a raging fever, and its pulse went up to a hundred and fifty in the shade"?**

A repetition

B symbolism

C irony

D personification

CSR00680.075

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6 **In the last paragraph the narrator references what his uncle William said in order to show that**

A he will pay more money for his next watch.

B watches are as difficult to maintain as horses.

C he is ready to quit trying to have the watch fixed.

D his uncle has also tried to fix the watch.

CSR00675.075

7 **One indication that this was *not* written in recent times is the comparison of the watch to a**

A pair of scissors.

B musket.

C spider's web.

D bee.

CSR00677.075

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These three documents are about a software program. You will need to refer to them as you answer the questions that follow.

Music to Your Ears

by Mark Sanders

If you are like most American teenagers, you probably own a music CD. In fact, you may own dozens of them—even hundreds of them. Young people are buying more compact discs than ever before! As their libraries have grown, so has the demand for a way to organize their collections.

New Generation Software Company has the answer. Today, the company announced the release of **Collector's Catalog**, a new user-friendly software program that allows collectors to catalog their music collections. The database has the capability of maintaining an inventory of as many as 1,000 CDs. The program stores the tracking information, such as record title, artist, category, and release date, that is needed to locate any CD in seconds.

Harrison Quaile, Vice President of Marketing for New Generation, explained that with **Collector's Catalog**, "an inventory can be progressively enlarged and retrieved with ease." If you are a serious music collector, this news should be music to your ears!

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Valez, Hector. *Working Teens as Consumers*. Los Angeles: Victory Press, 1996.

Document A

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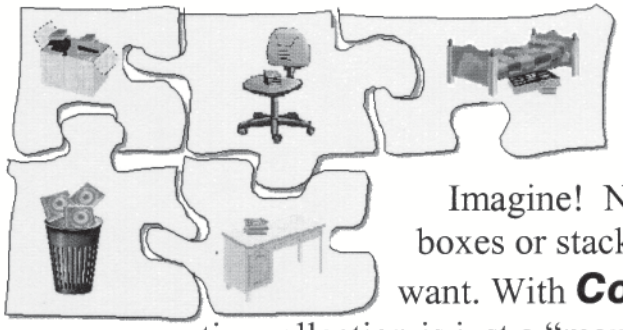
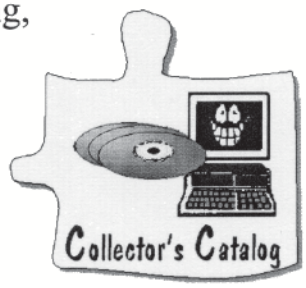
Solving the Organization Puzzle!



Collector's Catalog is the hottest new database software program for cataloging, classifying, and managing compact disc collections.



Imagine! No more digging through boxes or stacks of CDs to find what you want. With ***Collector's Catalog*** your entire collection is just a "mouse click" away.

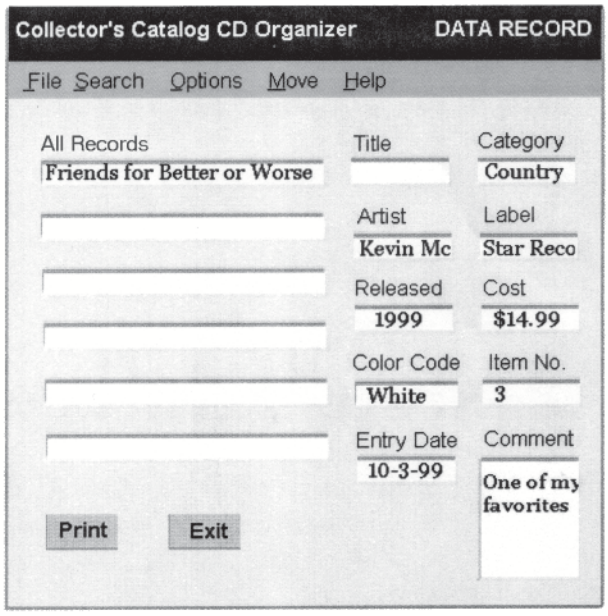
It's no puzzle why ***Collector's Catalog*** is America's #1 choice.

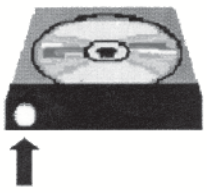
Document B

Creating a New Data Record

1. Select NEW RECORD from the FILE menu.
2. Type the title of the CD in the box below the word TITLE.
3. Use the TAB key to move from one field to the next until you have entered all the requested information.
4. Select NEW RECORD from the FILE menu. The entry is automatically saved and the title of the CD will appear on the left side of the screen under ALL RECORDS.
5. Repeat the procedure to enter additional CDs. After you have made all of your entries, simply hit EXIT. All information you entered is saved.

Note: *All fields in the record except comments are "required." This means they can NOT be left blank—you must enter information in each box.*





Included with your User's Manual is a booklet of colored and numbered adhesive stickers. Remove the colored sticker that corresponds with the color code and number you assign to each CD, and stick it on the hinged side of the plastic CD holder.

Document C

CSR0P080

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8 **In the bibliography (Document A), when information is given about a book, a colon is used to separate**

A the name of the book and the publication date.

B the title of the book and the name of the publisher.

C the name of the author and the title of the book.

D the name of the publishing company and city where it is located.

CSR00714.080

9 **Based on information in the bibliography (Document A), which of these could be consulted for a report on how compact discs were invented?**

A *Keeping Pace With Consumer Demand*

B *Music Plus Digest*

C *Software Inside News*

D *The Universal Encyclopedia of Technology*

CSR00716.080

10 **The advertisement (Document B) is the only document that includes information regarding the**

A type of program.

B cost of the software.

C name of the program.

D program's search capabilities.

CSR00724.081

11 **According to Document C, how do you move from one field to the next?**

A Select the NEW RECORD option.

B Select the PRINT option.

C Press the EXIT key.

D Press the TAB key.

CSR00725.081

12 **According to Document C, a document is *saved* each time you select**

A FILE.

B TITLE.

C NEW RECORD.

D ALL RECORDS.

CSR00722.081

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Read the following two selections and think about how they are alike and how they are different.

Those Winter Sundays

by Robert Hayden

Sundays too my father got up early
and put his clothes on in the blueblack cold,
then with cracked hands that ached
from labor in the weekday weather made
banked fires blaze. No one ever thanked him.

I'd wake and hear the cold splintering, breaking.
When the rooms were warm, he'd call,
and slowly I would rise and dress,
fearing the chronic angers of that house,

Speaking indifferently to him,
who had driven out the cold
and polished my good shoes as well.
What did I know, what did I know
of love's austere and lonely offices?

"Those Winter Sundays" Copyright © 1966 by Robert Hayden, from *Collected Poems of Robert Hayden* by Robert Hayden, edited by Frederick Glaysher. Used by permission of Liveright Publishing Corporation.

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The Grammar of Silk

by Cathy Song

On Saturdays in the morning
my mother sent me to Mrs. Umemoto's sewing school.
It was cool and airy in her basement,
pleasant—a word I choose
to use years later to describe
the long tables where we sat
and cut, pinned, and stitched,
the Singer's companionable whirr,
the crisp, clever bite of scissors
parting like silver fish a river of calico.

The school was in walking distance
to Kaimuki Dry Goods
where my mother purchased my supplies—
small cards of buttons,
zippers and rickrack packaged like licorice,
lifesaver rolls of thread
in fifty-yard lengths,
spun from spools, tough as tackle.
Seamstresses waited at the counters
like librarians to be consulted.
Pens and scissors dangled like awkward pendants
across flat chests,
a scarf of measuring tape flung across a shoulder,
time as a pincushion bristled at the wrist.
They deciphered a dress's blueprints
with an architect's keen eye.

This evidently was a sanctuary,
a place where women confined with children
conferred, consulted the oracle,
the stone tablets of the latest pattern books.
Here mothers and daughters paused in symmetry,
offered the proper reverence—
hushed murmurings for the shauntung silk
which required a certain sigh,
as if it were a piece from the Ming Dynasty.
My mother knew there would be no shortcuts
and headed for the remnants,
the leftover bundles with yardage
enough for a heart-shaped pillow,
a child's dirndl, a blouse without darts.
Along the aisles
my fingertips touched the titles—
satin, tulle, velvet,
peach, lavender, pistachio,
sherbet-colored linings—
and settled for the plain brown-and-white composition
of polka dots on kettle cloth
my mother held up in triumph.

She was determined that I should sew
as if she knew what she herself was missing,
a moment when she could have come up for air—
the children asleep,
the dishes drying on the rack—
and turned on the lamp
and pulled back the curtain of sleep.
To inhabit the night,
the night as a black cloth, white paper,
a sheet of music in which she might find herself singing.

On Saturdays at Mrs. Umemoto's sewing school,
when I took my place beside the other girls,
bent my head and went to work,
my foot keeping time on the pedal,
it was to learn the charitable oblivion
of hand and mind as one—
a refuge such music affords the maker—
the pleasure of notes in perfectly measured time.

"The Grammar of Silk" is from *School Figures*, by Cathy Song, © 1994. Reprinted by permission of the University of Pittsburgh Press.

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13 **Which word from "The Grammar of Silk" is derived from a Latin word meaning "to stay behind"?**

A dangled

B linings

C remnants

D triumph

CSR10101.088

14 **In lines 19 through 26 of "The Grammar of Silk," the speaker compares the seamstresses to librarians and architects. The use of these comparisons helps create a tone that can *best* be described as**

A sentimental.

B respectful.

C objective.

D amusing.

CSR00671.074

15 **Read this sentence from lines 27–30 of "The Grammar of Silk."**

> This evidently was a sanctuary, / a place where women confined with children / conferred, consulted the oracle, / the stone tablets of the latest pattern books.

What is the meaning of the phrase "the stone tablets of the latest pattern books"?

A The pattern books at that store look as if they are made of stone.

B The pattern books are regarded as objects of great authority.

C The pattern books have been passed down through the generations.

D The pattern books are so thick that they are difficult to carry.

CSR10108.088

16 **In "The Grammar of Silk," Song is making a statement about the need for women to establish a sense of community for themselves. What does the speaker do that *best* illustrates this idea?**

A The speaker describes the sewing group as a sanctuary in stanza 3 and the sewing school as a refuge in the last stanza.

B In stanza 2, the speaker uses such words as tough, awkward, and deciphered to illustrate the difficulty involved in sewing.

C The speaker tells about an experience that happened when she was young rather than describing a more recent experience.

D The speaker makes references to music to show that she would have rather taken music lessons than learned to sew.

CSR00672.074

17 **Both Hayden and Song imply that love**

A can be expressed without words.

B is often conditional.

C creates harmony in the home.

D leads to disappointment.

CSR00665.073

18 **Which universal theme is addressed in *both* poems?**

A As they grow older, children become disillusioned by their surroundings.

B Children are to be seen and not heard.

C As they grow older, children often come to admire their parents.

D Children are responsible for themselves.

CSR00663.073

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The Man Who Gave Us Yellowstone

by Cliff Yudell

1 On a brilliant summer afternoon in 1871, a young artist sat high upon a cliff in the American West, mesmerized by the grandeur of the wilderness he saw. In the distance the untamed Yellowstone River came crashing down a huge waterfall into a basin of sapphire blue. Below him lay massive canyon walls, violently etched out of the cream-yellow stone.

2 To paint these wonders, the thin, sturdy man had endured a four-day ride on the fledgling Northern Pacific Railroad, a dangerous stagecoach journey and a painful trek by horse and pack mule. He was traveling as an artist on a survey team, and the work he created as a result of this trip would introduce thousands of Americans to the sublime landscape of their own country—and help to establish Yellowstone as our first national park.

3 While the bearded figure sat gazing at the splendor around him, he wondered if he could capture on paper all the glories he saw. Alone with his watercolors and drawing pencils, 34-year-old Thomas Moran began to sketch.

4 The artist who did so much for the American West was born into a family of weavers in Bolton, England, in 1837. When Moran was seven, his family moved to Philadelphia, where they worked long hours at the loom.

5 A sensitive young man, Moran spent his early adulthood refining his art without formal education. Day trips outside the city introduced him to the beauty of sloping hillsides and sparkling riverbeds, sights he translated brush stroke by brush stroke onto canvases that grew more assured as time went by. He sold enough of these early works to keep going.

6 In Philadelphia he met a young woman named Mary Nimmo, who became his wife and, later, his companion in work. Moran helped Mary develop her talent for painting and etching while he continued to develop his own artistic style.

7 By 1870 Moran was illustrating articles for *Scribner's Monthly* magazine. One article, written by explorer Nathaniel Langford, described a mysterious region in the West called Yellowstone as "the place where hell bubbled up." Langford wrote of a threatening underworld marked by foul-smelling sulfur steam. By reworking crude drawings made by members of Langford's expedition and using his own imagination, Moran drew a fantastic world of erupting geysers and jagged pinnacles.

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8 At the time, little was known about this part of the West. The area we now call Yellowstone—encompassing sections of Wyoming, Montana and Idaho—was nearly inaccessible. Plans to explore the region had been halted by the start of the Civil War in 1861.

9 With the end of the war came new explorations, spurred in part by a celebration of freedom and patriotism. In 1867 the government began funding a number of survey teams to visit uncharted territories in the West. The initial teams produced vital information accompanied by rudimentary sketches done by soldiers. But these reports to Congress could not convey the visual reality of this stunning region.

10 One team, however, was led by Ferdinand V. Hayden, a former Union Army surgeon who had tremendous enthusiasm for both scientific discovery and natural beauty. Hayden possessed one important skill that the other team leaders lacked: he was adept at political lobbying. Hayden's goal was not merely to issue technical reports, but to excite public imagination, to popularize the West and make it accessible.

11 Hayden knew it would take a landscape painter of enormous talent, even genius, to show Congress what he himself had seen. At the suggestion of Northern Pacific Railroad financier Jay Cooke, who had seen Moran's sketches in *Scribner's*, Hayden took along the young artist. Cooke and *Scribner's* each put up $500 to finance Moran's journey.

12 With his small carpetbag stuffed full of clothing and art materials, Moran went into the wilderness. He was so thin he had to put a pillow beneath him on the saddle, but he still couldn't ride without pain.

13 The trip proved worthwhile, however. Finally reaching the foothills of Yellowstone's Mount Washburn, Moran was dazzled by the deep greens of ancient pines and the aspens that seemed to steal color from the sun. As he approached the Yellowstone River's Lower Falls, he was astounded by copper-stained boulders and yellow sulfur springs—only to see them upstaged by the violent blues of cascading waters.

14 Back in Philadelphia after the expedition, Moran was eager to communicate the profound experience of Yellowstone. He spent months at his easel, often painting into the night, the only light coming from flickering gas lamps. "I have always held that the grandest, most beautiful or wonderful in nature would, in capable hands, make the grandest, most beautiful or wonderful pictures," the artist later wrote. "If I fail to prove this, I fail to prove myself worthy of the name *painter*."

15 Thomas Moran proved himself more than worthy. His "Grand Canyon of the Yellowstone," a monumental seven-by-12-foot oil painting, is one of the finest landscapes in 19th-century American art.

16 While Moran worked in his studio, Hayden knocked on Congressional doors. With expedition photos and Moran's vivid field sketches in hand, Hayden had an arsenal of visual ammunition to push forward the park legislation.

17 By March 1, 1872, when President Ulysses S. Grant signed the bill, Yellowstone had been described in the Congressional debates not as an unfriendly, underworld place but as "a pleasuring ground for the benefit and enjoyment of the people." Curious to discover the West they had previously spurned, even feared, thousands

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of Americans traveled there to experience its awe-inspiring beauty. Congress echoed this enthusiasm by purchasing Moran's "Grand Canyon of the Yellowstone" for display in the Capitol.

18 With his reputation launched, Moran literally began using "Yellowstone" as his middle name. Keen-eyed observers will note a tiny monogram on many of his landscapes, combining his initials, TM, with a Y for the park that became such a part of his identity.

19 Moran continued to explore the West, producing canvases so precise that even today geologists can identify rock formations from studying his works. By the time he died in 1926 at age 89, Moran had created some 1000 oils, more than 2000 magazine illustrations and over 300 watercolors.

20 The artist's greatest legacy, however, was to future generations. The establishment of Yellowstone National Park led to the development of the National Park Service, which now administers more than 350 sites, including national parks, battlefields, and memorials attracting more than 265 million visitors a year.

21 It's not surprising, then, that Thomas Moran has been called the Father of the National Parks. What his landscapes proved, said Stephen Tyng Mather, director of the Park Service in the 1920s, was that an American "did not have to leave his native shores to look on something more wonderful than the Alps."

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CSR1P044

19 **Which idea shows that the author believes that Yellowstone's beauty is awe-inspiring?**

A The author expresses how Langford described Yellowstone as a place with a "threatening underworld."

B The author explains that, after the Civil War, the government funded survey teams to explore the West.

C The author describes how eager Moran was to tell others about his "profound experience" at Yellowstone.

D The author tried to prevent Yellowstone from becoming a national park, fearing that tourists would ruin the natural beauty.

CSR11593.044

20 **The last four paragraphs of the passage**

A tell how the onset of the Civil War prevented people from exploring Yellowstone.

B describe the amazing beauty and unique natural features that can be found in Yellowstone.

C explain how Yellowstone became a national park as a result of Hayden lobbying in Congress.

D describe the impact that Thomas Moran had on Yellowstone and the impact that Yellowstone had on Moran.

CSR11592.044

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21 **Which question could be answered by doing fact-based research?**

A What is the most dramatic part of Yellowstone?

B Which period of Moran's life most likely had the least influence on his ability to paint?

C How did the establishment of Yellowstone National Park lead to the development of the National Park Service?

D Why should an art critic view Moran's paintings of Yellowstone as magnificent?

CSR11589.044

22 **Which magazine article would *most* likely appear in a bibliography for this passage?**

A "A Portrait of Yellowstone Before It Was a Park"

B "The Ten Most Popular Tourist Attractions in the United States"

C "Who's Who in the World of Contemporary Artists"

D "How Lobbyists Get the Job Done in Congress"

CSR11588.044

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I'm in Charge of Celebrations

by Byrd Baylor

Sometimes people ask me,
"Aren't you lonely
out there
with just
desert
around you?"

I guess they mean
the beargrass
and the yuccas
and the cactus
and the rocks.

I guess they mean
the deep ravines
and the hawk nests
in the cliffs
and the coyote trails
that wind
across the hills.

"Lonely?"

I can't help
laughing
when they ask me
that.

I always look at them . . .
surprised.

And I say,
"How could I be lonely?
I'm the one
in charge of
celebrations."

Sometimes
they don't believe me,
but it's true.
I am.

I put
myself
in charge.
I choose
my own.

Last year
I gave myself
one hundred and eight
celebrations"
besides the ones
that they close school for.

I cannot get by
with only
a few.

Friend, I'll tell you
how it works.

I keep a notebook
and I write the date
and then I write about
the celebration.

I'm very choosy
over
what goes in
that book.

It has to be something
I plan to remember
the rest of my life.

You can tell
what's worth
a celebration
because
your heart will
POUND
and you'll feel
like you're standing
on top of a mountain
and you'll
catch your breath
like you were
breathing
some new kind of air.

Otherwise
I count it just
an average day.
(I told you
I was
choosy.)

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Skunk Dreams

by Louise Erdrich

1 When I was fourteen, I slept alone on a North Dakota football field under cold stars on an early September night. Fall progresses swiftly in the Red River Valley, and I happened to hit a night when frost formed in the grass. A skunk trailed a plume of steam across the forty-yard line near moonrise. I tucked the top of my sleeping bag over my head and was just dozing off when the skunk walked onto me with simple authority.

2 Its ripe odor must have dissipated in the heavy summer grass and ditch weeds, because it didn't smell all that bad, or perhaps it was just that I took shallow breaths in numb surprise. I felt him, her, whatever, pause on the side of my hip and turn around twice before evidently deciding I was a good place to sleep. At the back of my knees, on the quilting of my sleeping bag, it trod out a spot for itself and then, with a serene little groan, curled up and lay perfectly still. That made two of us. I was wildly awake, trying to forget the sharpness and number of skunk teeth, trying not to think of the high percentage of skunks with rabies.

3 Inside the bag, I felt as if I might smother. Carefully, making only the slightest of rustles, I drew the bag away from my face and took a deep breath of the night air, enriched with skunk, but clear and watery and cold. It wasn't so bad, and the skunk didn't stir at all, so I watched the moon—caught that night in an envelope of silk, a mist—pass over my sleeping field of teenage guts and glory. The grass harbored a sere dust both old and fresh. I smelled the heat of spent growth beneath the rank tone of my bag-mate—the stiff fragrance of damp earth and the thick pungency of newly manured fields a mile or two away—along with my sleeping bag's smell, slightly mildewed, forever smoky. The skunk settled even closer and began to breathe rapidly; its feet jerked a little like a dog's. I sank against the earth, and fell asleep too.

4 Of what easily tipped cans, what molten sludge, what dogs in yards on chains, what leftover macaroni casseroles, what cellar holes, crawl spaces, burrows taken from meek woodchucks, of what miracles of garbage did my skunk dream? Or did it, since we can't be sure, dream the plot of *Moby-Dick*, how to properly age Parmesan, or how to restore the brick-walled tumbledown creamery that was its home? We don't know about the dreams of any other biota, and even much about our own. If dreams are an actual dimension, as some assert, then the usual rules of life by which we abide do not apply. In that place, skunks may certainly dream of themselves into the vests of stockbrokers. Perhaps that night the skunk and I dreamed each other's thoughts or are still dreaming them. To paraphrase the problem of the Taoist philosopher Chuang Tzu, I may be a woman who has dreamed herself a skunk, or a skunk still dreaming that she is a woman.

5 Skunks don't mind each other's vile perfume. Obviously, they find each other more than tolerable. And even I, who have been in the presence of a direct skunk hit, wouldn't classify their weapon as mere smell. It is more on the order of a reality-enhancing experience. It's not so pleasant as standing in a grove of old-growth cedars, or on a lyrical moonshed plain, or watching trout rise to the shadow of your hand on the placid surface of an Alpine lake. When the skunk lets go, you're surrounded by skunk presence: inhabited, owned, involved with something you can only describe as powerfully *there*.

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6 I woke at dawn, stunned into that sprayed state of being. The dog that had approached me was rolling in the grass, half addled, sprayed too. My skunk was gone. I abandoned my sleeping bag and started home. Up Eighth Street, past the tiny blue and pink houses, past my grade school, past all the addresses where I babysat, I walked in my own strange wind. The streets were wide and empty; I met no one—not a dog, not a squirrel, not even an early robin. Perhaps they had all scattered before me, blocks away. I had gone out to sleep on the football field because I was afflicted with a sadness I had to dramatize. They were nothing to me now. My emotions had seemed vast, dark, and private. But they were minor, mere wisps, compared to skunk.

"*Skunk Dreams*" from THE BLUE JAY'S DANCE by LOUISE ERDRICH. Copyright © 1995 by Louise Erdrich. Reprinted by permission of HarperCollins Publishers, Inc.

CSR1P189-2

23 **Baylor moves the reader through her poem "I'm in Charge of Celebrations" by using**

A vivid descriptive details.

B key words and phrase repetition.

C short line length.

D varied punctuation.

CSR11469.189

24 **What character trait does the speaker in Baylor's poem reveal about herself when she says "I put / myself / in charge. / I choose / my own."?**

A self-reliance

B honesty

C compassion

D self-destructiveness

CSR00687.076

25 **The morning after being sprayed by the skunk, the narrator of "Skunk Dreams" realizes that**

A her experience has caused her to change her goals in life.

B the sadness that has afflicted her has been replaced with feelings of optimism.

C her interaction with nature has prepared her to overcome her fear of failure.

D the problems she thought were monumental now seem rather insignificant.

CSR11470.189

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26 **How would the narrator of "I'm in Charge of Celebrations" likely react if he or she experienced what the narrator of "Skunk Dreams" experienced?**

A He would consider it another cause for celebration.

B He would be even more upset.

C He would be embarrassed and never admit that he had been sprayed by a skunk.

D He would be concerned for the skunk, and he would try to keep it as a pet.

CSR11463.189

27 **What dramatic convention *best* describes both works?**

A dialogue

B monologue

C speech

D aside

CSR11456.189

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USING YOUR GOLDEN ARROW MULTIPURPOSE CALCULATOR TO DETERMINE THE DATE AND TIME AT YOUR LOCATION AS WELL AS LOCATIONS AROUND THE GLOBE

SETTING THE DATE AND TIME FOR YOUR LOCATION

Use the TIME ZONE chart below to locate the code that corresponds with the time zone in which you live. Select the major city that shares your time zone. Press the code that corresponds to that city (e.g., if you live in Washington, Oregon, California, or Nevada, all of which are located in the Pacific time zone, you would choose Los Angeles and press the corresponding code which is the 1 key).

1. Press **TIME** twice. The two digits representing hours will begin to flash.
2. Depress and hold the ▲ or ▼ key until the desired hour flashes. Then release.
3. Press **SET**. The two digits representing minutes will begin to flash.
4. Depress and hold the ▲ or ▼ key until the desired minute flashes. Then release.
5. Press **SET**. The two digits representing seconds will begin to flash.
6. Depress and hold the ▲ or ▼ key until 00 flashes. Then release.
7. Press **SET**.

To set the year, month, and day press **DATE** three times. Then repeat steps 2 through 7. NOTE: At this point, hours, minutes, and seconds will change to year, month, and day.

DETERMINING DATE AND TIME FOR THE WORLD'S 16 TIME ZONES

1. Press **ZONE** twice.
2. Use the TIME ZONE chart below to locate the code that corresponds to the time zone for which you desire the date and time. Press that code (e.g., press = to determine the date and time in Hong Kong). The selected date and time will alternately display for 10 seconds and then return automatically to your home date and time.

CODE	CITY	TIME
0	Honolulu	-10
1	Los Angeles	-8
2	Denver	-7
3	Chicago	-6
4	New York	-5
5	Rio de Janeiro	-3
6	London	0
7	Paris	+1

CODE	CITY	TIME
8	Cairo	+2
9	Moscow	+3
+	Karachi	+5
-	Bangkok	+7
=	Hong Kong	+8
*	Tokyo	+9
/	Sydney	+10
#	Wellington	+12

The TIME column shows the number of hours each city is ahead of or behind London.

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USING THE 100-YEAR CALENDAR

You can view the calendar for the years 1950 to 2050.

1. Press **CAL** twice. The four digits representing the year will begin to flash.
2. Depress and hold down the ▲ or ▼ key until the desired year flashes. Then release.
3. Press **SET**. The two digits representing the month will begin to flash.
4. Depress and hold down the ▲ or ▼ key until the desired month flashes. Then release.
5. Press **SET**. The calendar for the month and year you have selected will display.
6. To return to the current clock/calendar display, press **CAL** once.

CSR1P284

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28 **Which function requires an additional step to return the display to normal?**

A setting the local time

B setting the local date

C using the 100-year calendar

D determining the time in another time zone

CSR11310.284

29 **Which word from the passage is derived from a Latin root meaning to run?**

A current

B hour

C major

D zone

CSR11301.284

30 **Read this sentence from the passage.**

> Depress and hold the s or t key until the desired hour flashes.

In which sentence does depress have the same meaning as it does in the sentence above?

A The slow, mournful music was beginning to depress Maddie.

B The flood of CD players on the market served to depress their price.

C Ian had to depress the lever several times to get the jack to the proper height.

D According to one economist, another drop in employment could depress the economy.

CSR11300.284

31 **Read this sentence from the passage.**

> The TIME column shows the number of hours each city is ahead of or behind London.

In which sentence does column have the same meaning as it does in the sentence above?

A The column of marching soldiers seemed to go on forever.

B Each corner of the roof was supported by a massive iron column.

C Most of the students had trouble deciding what to put in the survey's answer column.

D A column of water jetted up from the center of the fountain and then crashed back down.

CSR11302.284

32 **The main purpose of the headings in this passage is**

A to describe the different physical parts of the calculator.

B to list the time zones for which the calendar function will work.

C to direct the reader to the instructions for different functions of the calculator.

D to suggest to the reader the calculator function he or she is most likely to use.

CSR11304.284

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33 **Why are the words TIME, SET, DATE, ZONE, and CAL most likely set in a typeface different from the rest of the text?**

A to draw attention to complicated technical terms

B to indicate words that appear on the calculator's buttons

C to designate words that are defined in the passage

D to provide variety and interest to the appearance of the document

CSR11303.284

34 **If you live in London, what is the difference in time between your home and Los Angeles?**

A 10 hours

B 8 hours

C 6 hours

D 12 hours

CSR11308.284

35 **What sequence of steps would you follow to check the time in Moscow?**

A Press **ZONE** twice. Press 9.

B Press **ZONE** twice. Press +3.

C Press **ZONE** twice. Press 9 three times.

D Press **ZONE** twice. Press 9. Press +3.

CSR11309.284

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